

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

THE ORFORD STRING QUARTET

ANDREW DAWES, VIOLIN
KENNETH PERKINS, VIOLIN

TERENCE HELMER, VIOLA
MARCEL ST-CYR, CELLO

THURSDAY, OCTOBER 18, 1973 AT 8:30 P.M.
CONCERT HALL, EDWARD JOHNSON BUILDING

PROGRAM

Quartet, Op.135

Beethoven

Allegretto

Vivace

Lento assai, cantante e tranquillo

Grave, ma non troppo tratto; allegro

This quartet which Beethoven labelled Quartet Serioso, is dominated by contrasts. Each movement juxtaposes lyrical motifs with aggressive themes but the latter dominates. The musical texture of this quartet is most unlike his other compositions of this period (1824-26). Single voices are frequently heard in angry outbursts or scattered mutterings. The harmonies are often quite bare, becoming more implicit than explicit, and the melodies change mood abruptly, from misery to boisterousness. Perhaps the charm of the work lies in these ambiguities.

Quartet No. 4

Bartok

Allegro

Prestissimo, con sordino

Non troppo lento

Allegretto pizzicato

Allegro molto

Instrumentally, this quartet exhibits new ways of writing for strings. Formally, it is written in a new shape.

The symmetrical "arch-form" which Bartok evolved for his Fourth and Fifth Quartets, was a unique answer for the architectonic problems encountered by the mature composer. The Fourth Quartet contains five movements of which the first and fifth, and the second and fourth movements, are related in theme, mood and key. The third movement, the only slow movement, is the core of the work and contains two typically Bartokian trademarks.

Dedicated by Bartok to the Pro Arte Quartet, this work received its first performance at the Festival of Liege and Brussels in 1930.

INTERMISSION

Quartet in E minor (From My Life)

Allegro vivo appassionata

Allegro moderato a la Polka

Largo sostenuto

Vivace

Smetana

Written after Smetana became deaf in 1874, and as one of only three chamber works by Smetana, this work is often viewed as an autobiographical string quartet.

The opening Allegro represents his life's struggle; the youthful romanticism and artistic yearnings, with a foreshadowing of tragedy. The second movement depicts his associations with country people, and drawing room aristocracy, with the Largo representing the wooing and winning of his wife.

The Vivace commences as a tribute to national music, but this mood changes with the persistent high E in the First Violin depicting his total deafness. The form of the first movement representing "irrevocable fate" reappears, but the mood changes to end with a small hope for a better future.

Next Scholarship Concert:

Thursday, November 22nd, 1973

ANTON KUERTI & KATHERINA WOLPE, pianists

Next Event:

Saturday, October 20th, 1973

INAUGURAL ORGAN CONCERT

Charles Peaker, Mireille Lagacé, organ
Stephen Chenette, trumpet; Eugene Rittich,
French horn and John Wyre, percussion.